



8108

1/3

musicalia

ÉDITION APPROUVÉE PAR LE CONSEIL PÉDAGOGIQUE DU CONSERVATOIRE à VARSOVIE

PHILIPPE LIBERMANN.

Méthode pratique de Piano

Collection de morceaux à une, deux et quatre mains rigoureusement gradués et extraits des méthodes des plus grandes célébrités pédagogiques contemporaines comme:

COLOMER, GERMER, WOHLFAHRT, LAZARUS, ESCHMANN, SÜSS, BOCKLET, KOKOSZKA, VOGEL, RUTHARDT, ZUSCHNEID, HORNEMANN, SCHYTTE, BOVET, SAEGEL, CARPENTIER, LACK, STEENFELDT, APPUN etc.



DIVISÉE EN DEUX SÉRIES CONTENANT CHACUNE 10 LIVRES ET DESTINÉE AUX COMMENÇANTS
CETTE MÉTHODE AMÈNERA LES ÉLÈVES JUSQU'AU „CHOIX DE SONATINES“

par le prof. **A. MICHAŁOWSKI**

I-e SÉRIE (PRÉPARATOIRE POUR LES CINQ DOIGTS)

1-r Livre	Prix	Rb.	—,80	netto.
2-e Livre	„	„	1.00	„
3-e Livre	„	„	—,80	„ ^{1/4}
4-e Livre	„	„	—,80	„
5-e Livre	„	„	—,80	„
6-e Livre	„	„	—,80	„

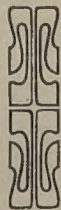


7-e Livre	Prix	Rb.	—,80	netto.
8-e Livre	„	„	1.00	„
9-e Livre	„	„	1.00	„
10-e Livre	„	„	—,80	„
10-e ^A Livre	„	„	1.00	„

KIEFF:
chez L. Idzikowski.

ODESSA:
chez E. Ostrowski.

VILNO:
chez V. Makowski. —
J. Zawadzki.

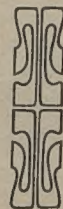


PROPRIÉTÉ DES ÉDITEURS POUR TOUS LES PAYS
VARSOVIE

GEBETHNER & WOLFF

SUCCURSALE à LUBLIN

BERLIN: Albert Stahl. LONDON: Breitkopf & Härtel.



MOSCOU:
chez A. Guthell. — A. Seywang.
J. H. Zimmermann.

St.-PETERSBOURG:
chez W. Bessel & Co —
A. Johansen. — J. H. Zimmermann.

1.80 2/4

Méthode pratique de Piano.

III LIVRE.

8108

III Mus
1/3

SECONDA.

B. M. COLOMER.

(*)

1 2 (Main droite.)

No 1.

Pour l'exécution de ces leçons à quatre mains doubler les notes à l'octave inférieure avec la main gauche.

No 2.

No 3.

*) Mouvements vifs ou lents selon les aptitudes des élèves.



G. 4805 W.

K 1953 m 1154

Doigté de la M. D.

1 2 3 4 5

Doigté de la M. G.

5 4 3 2 1

Méthode pratique de Piano.

III LIVRE.

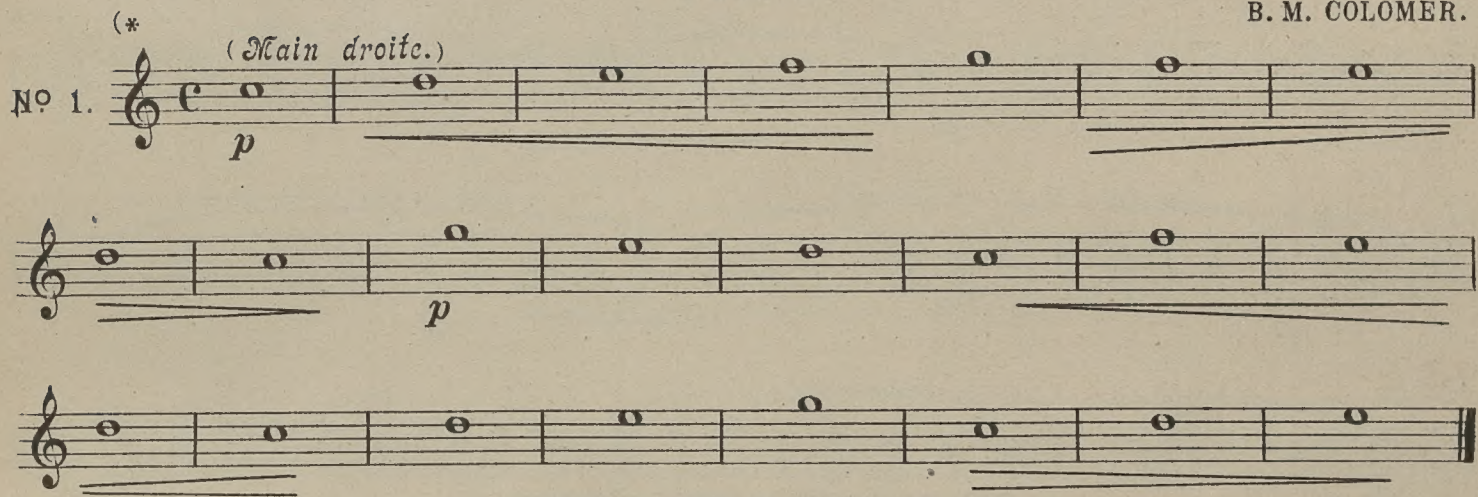
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PRIMA.

B. M. COLOMER.

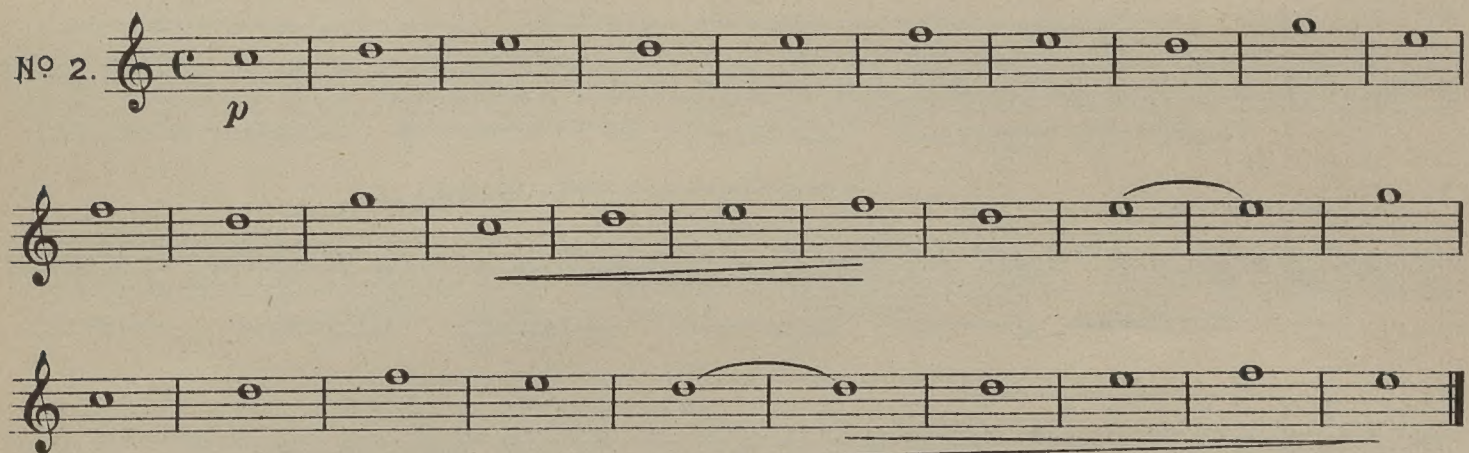
(*)
(Main droite.)

Nº 1.



Pour l'exécution de ces leçons à quatre mains doubler les notes à l'octave inférieure avec la main gauche.

Nº 2.

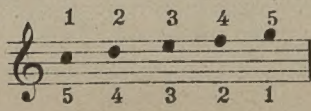


Nº 3.



*) Mouvements vifs ou lents selon les aptitudes des élèves.

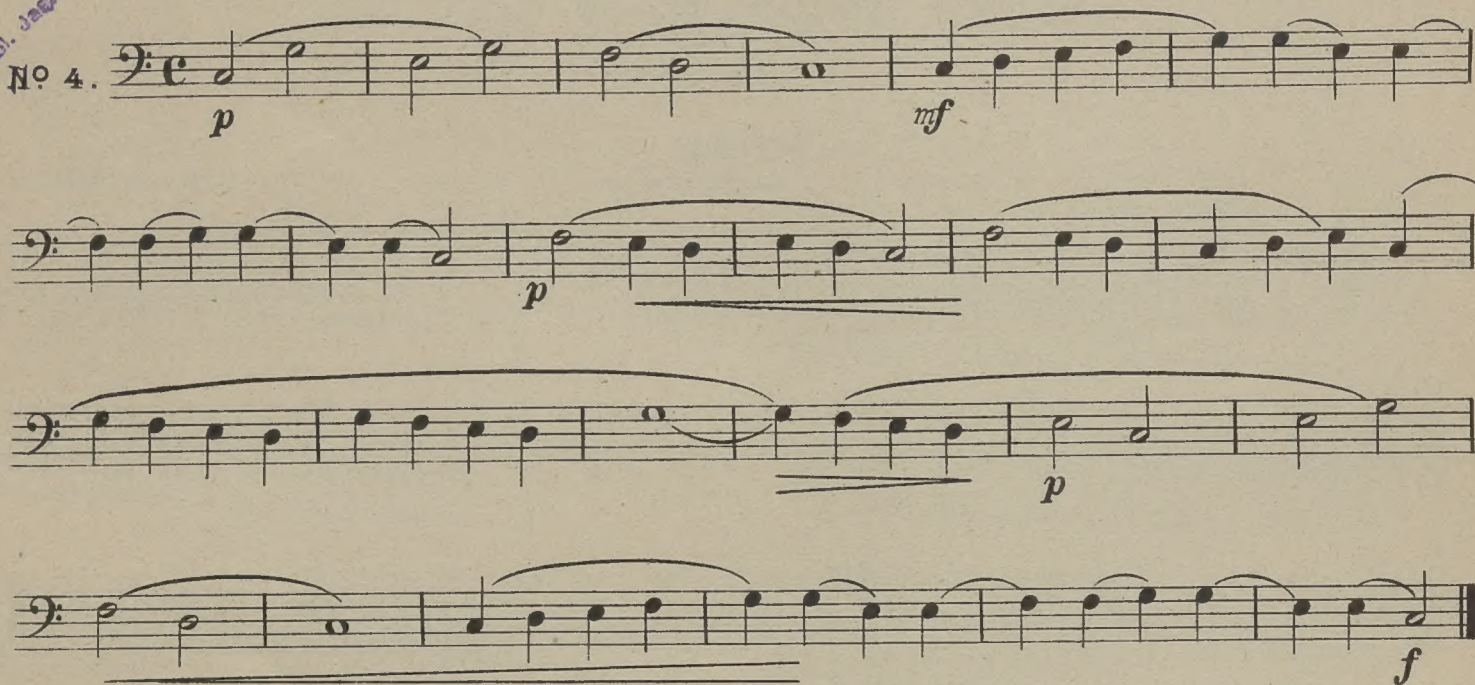
Doigté de la M. D.



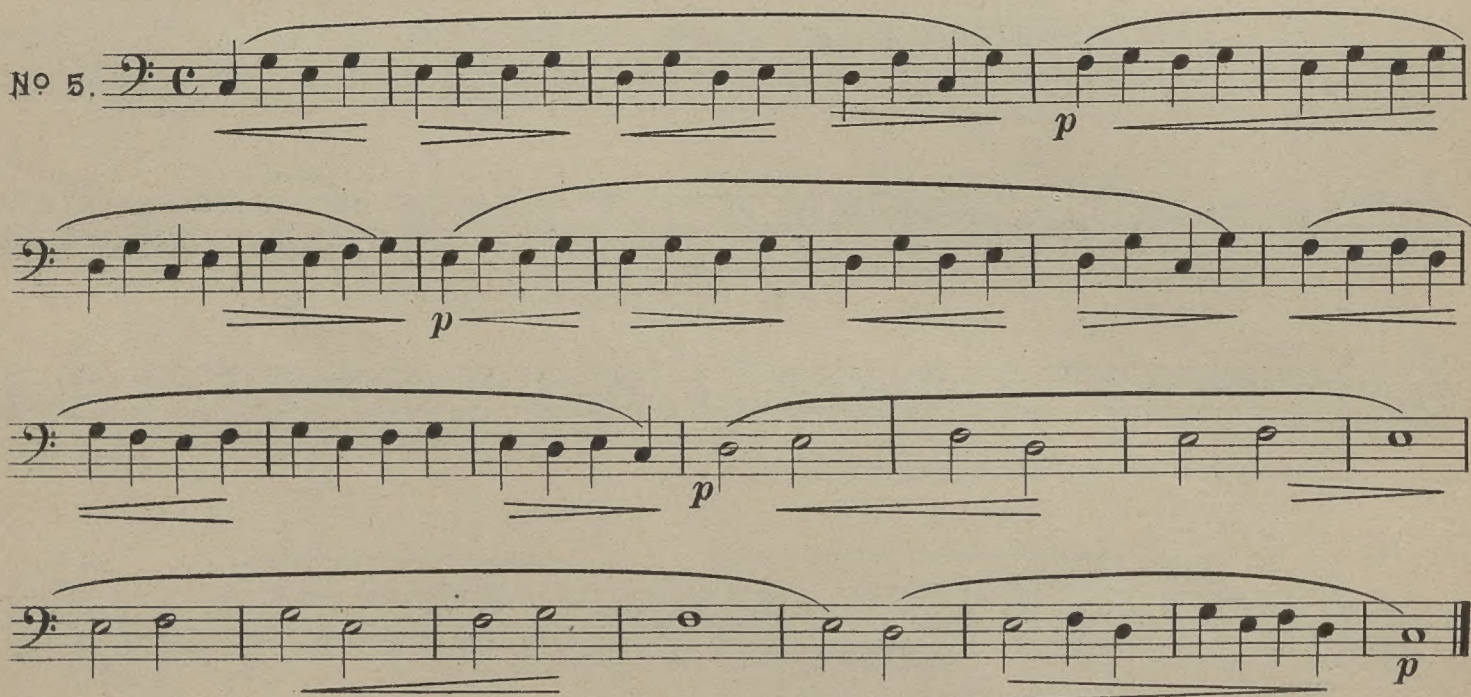
Doigté de la M. G.

G. 4805 W.

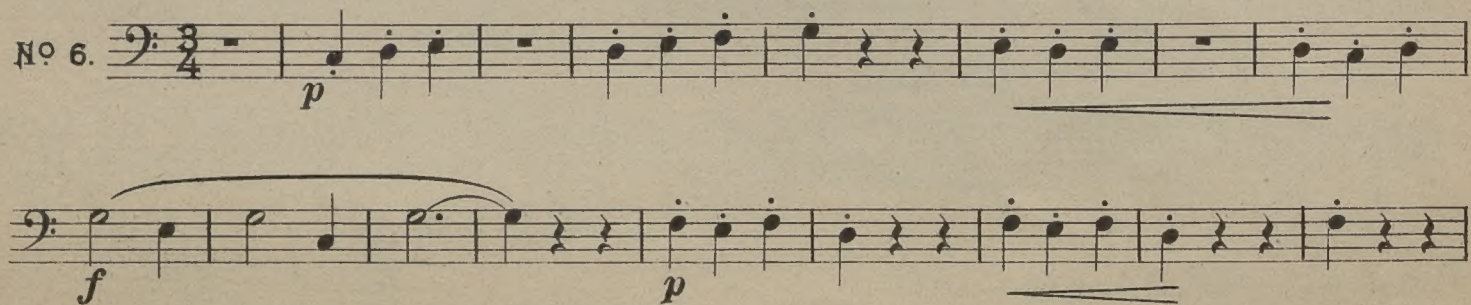
No. 4.



No. 5.



No. 6.



PRIMA.

5

Nº 4.

mf *p* *mf* *p* *f*

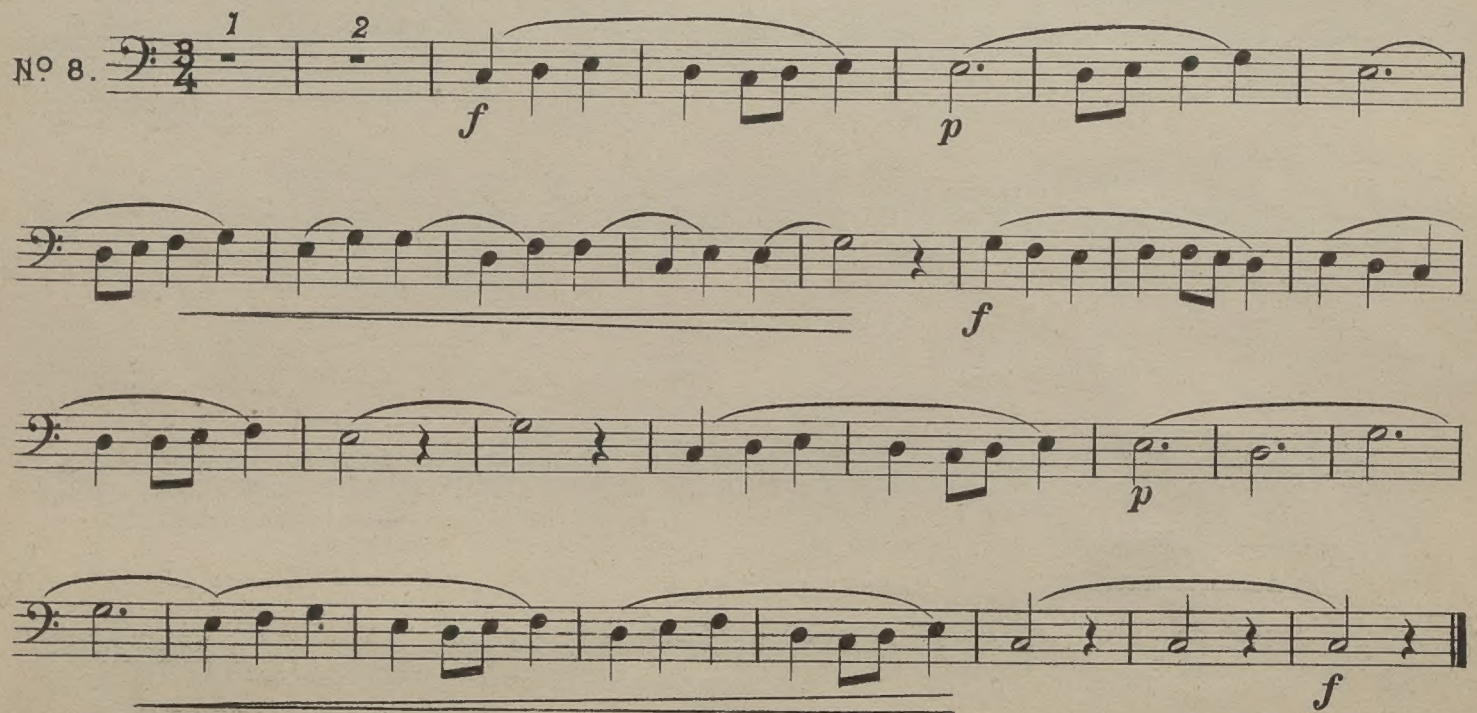
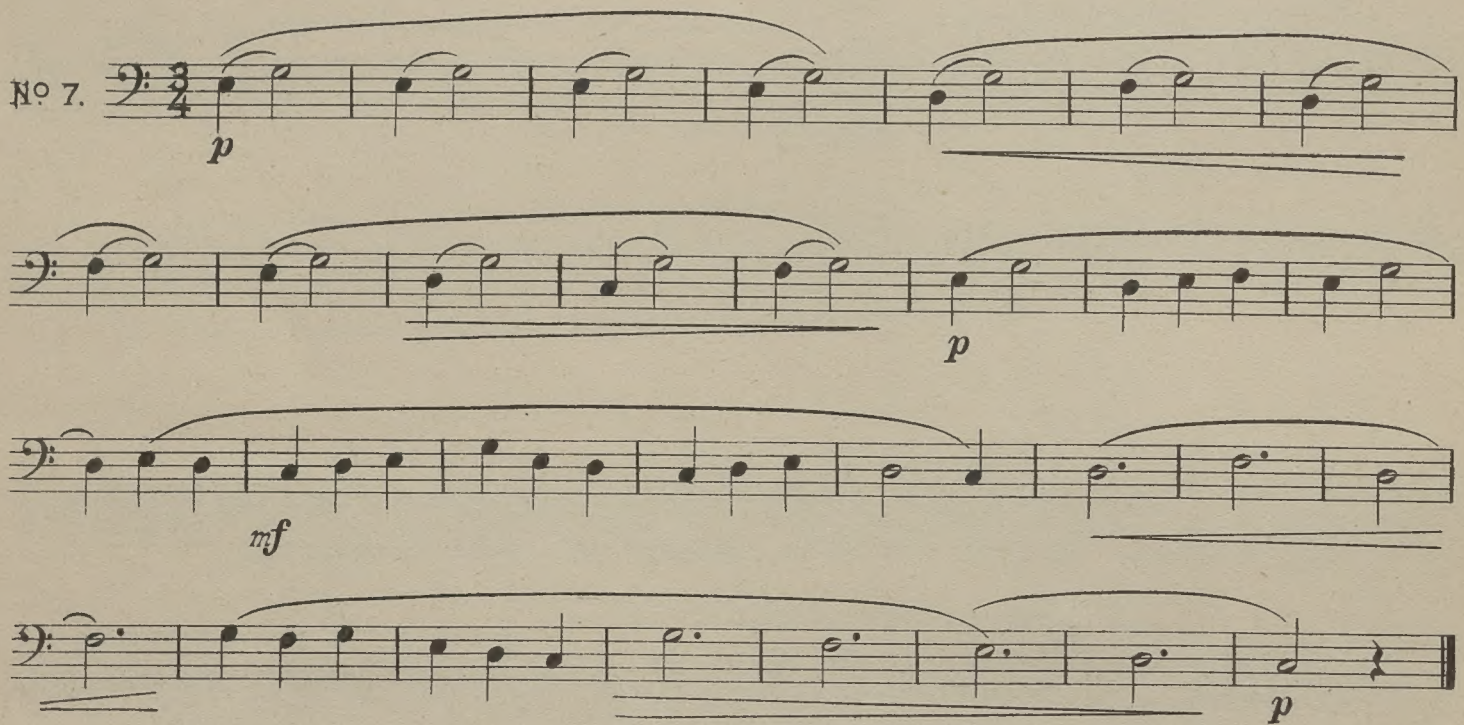
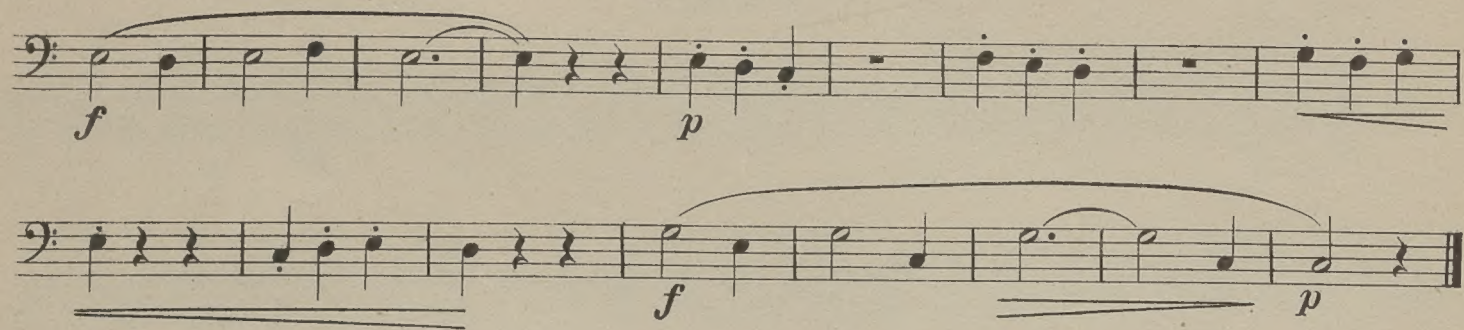
Nº 5.

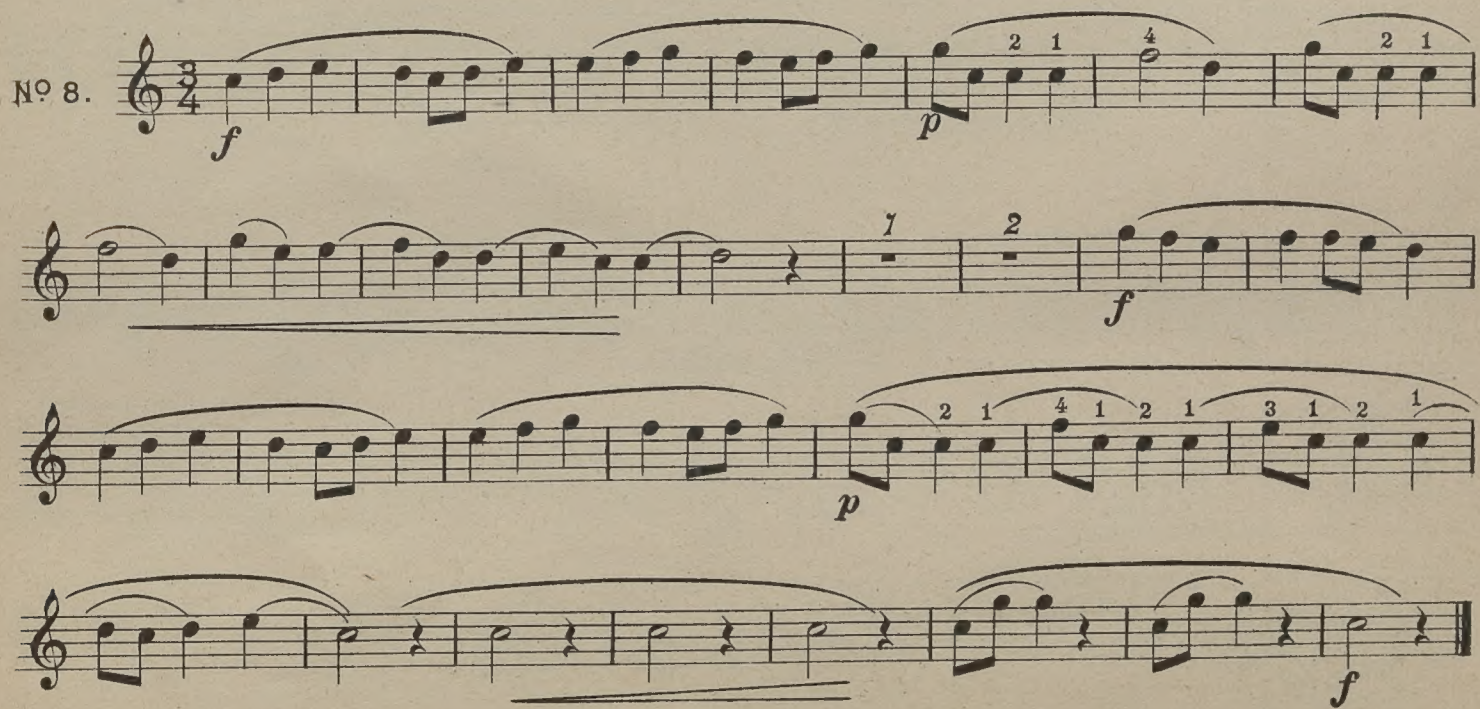
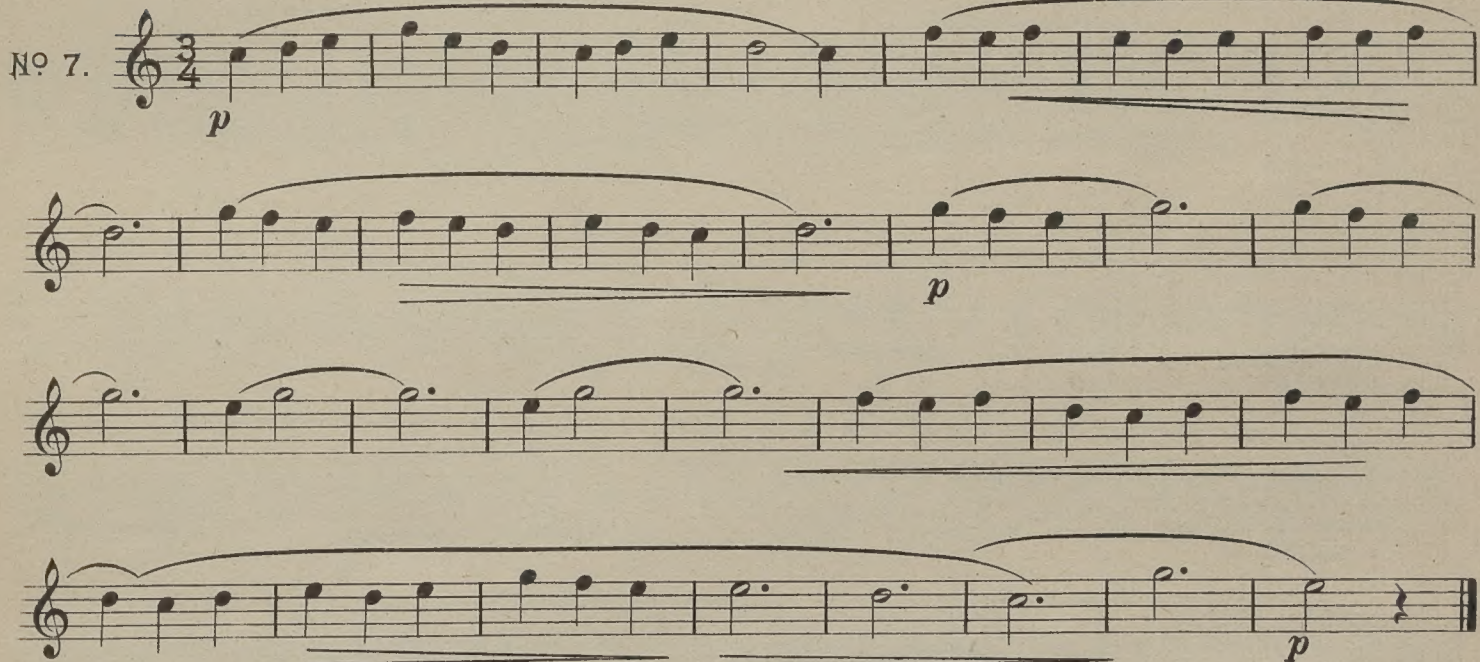
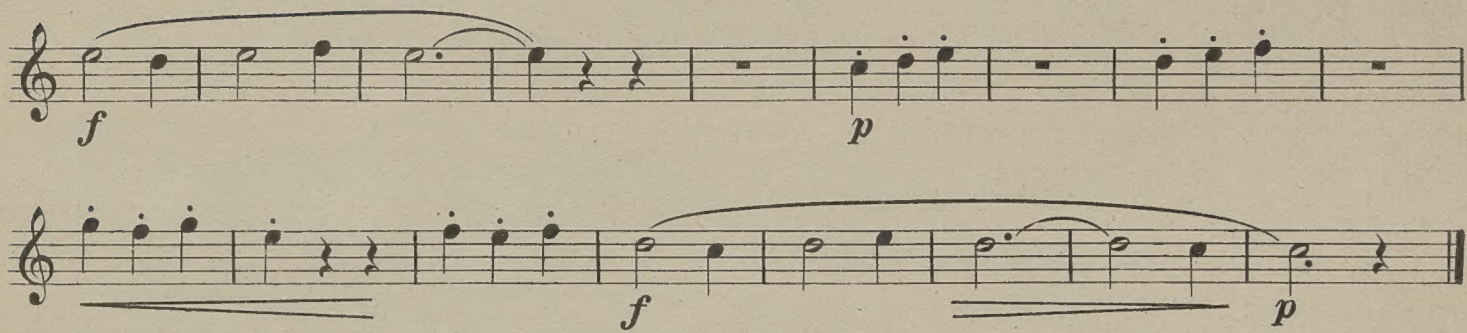
p *p* *p* *p*

Nº 6.

p *f* *p*

SECONDA.





Nº 9. *léger.*
pp
f *pp* *p* *pp*

Nº 10.
f *p* *f* *p* *f* *p*

Nº 11.
f *fp* *f* *p* *f*

PRIMA.

No 9. *léger.* *pp*

f *pp* *p* *pp*

No 10. *f* *p*

f *p* *f* *p*

No 11. *fp* *f* *p* *f*

fp *f* *p* *f*

Nauczyciel.
Le Maître.

Uczeń.

L'Élève.

Nº 13.

MARCHE.

Nauczyciel.
Le Maître

Uczeń.

L'Élève.

N.

U.

N.

U.

No 13^a

U.

N^o 14.Nauczyciel.
Le Maître.

Uczeń.
L'Élève.

The score for exercise No 14 consists of three staves. The top staff, for the teacher, is in treble clef with a common time signature (C). It contains a series of chords and eighth-note patterns. The middle and bottom staves, for the two students, are in bass clef with a common time signature (C). They feature a melodic line with fingerings (1, 5, 4, 2) and a bass line with fingerings (5, 1, 2). The piece concludes with a double bar line and repeat dots.

N^o 15.Nauczyciel.
Le Maître.

Uczeń.
L'Élève.

The score for exercise No 15 consists of three staves. The top staff, for the teacher, is in treble clef with a 3/4 time signature. It contains a series of chords and eighth-note patterns. The middle and bottom staves, for the two students, are in bass clef with a 3/4 time signature. They feature a melodic line with fingerings (1, 4, 2, 5) and a bass line with fingerings (5, 2, 4, 1). The piece concludes with a double bar line and repeat dots.

This block shows the continuation of the musical score for exercise No 15. It consists of three staves (treble and two bass clefs) with various musical notations including chords, eighth notes, and a long melodic line spanning across the staves.

This block shows the final part of the musical score for exercise No 15. It consists of three staves (treble and two bass clefs) with various musical notations including chords, eighth notes, and a long melodic line spanning across the staves. The piece concludes with a double bar line and repeat dots.

N.

U.

1 4 2 5

5 2 4 1

N^o 16.

Nauczyciel.
Le Maître.

Uczeń.
L'Élève.

f

1 4 2

5 2 4

N.

U.

3 1

3 5

N^o 17.

Nauczyciel.
Le Maître.

Uczeń.
L'Élève.

f

1

5

N.

U.

N^o 18. 8

Nauczyciel.
Le Maître.

f

Uczeń.

L'Élève.

N.

U.

N.

U.

Uczeń
L'Élève.

A. RUTHARDT.

WEL. 100.

Nº 19.

1

5

Passacaglia.

Nº 20.

1

5

Nauczyciel.
Le Maître.

Andantino.

A. RUTHARDT.

No 19.

mf p f dim.

Passacaglia.

Andante

No 20.

p ten. ten. ten. ten. poco a

poco cre scen do

f sempre cresc. ff

Uczeń.
L'élève.

No 21.

1

No 22.

1

Andantino con moto.

Nauczyciel.
Le Maître.

17

Nº 21.

First system of musical notation for No. 21. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features a melody in the treble with many beamed sixteenth notes and a bass line with chords and some moving lines. There are slurs over the treble staff.

Second system of musical notation for No. 21. It continues the melody and bass line. Dynamics include *p* (piano) in the first measure and *cresc.* (crescendo) followed by *sf* (sforzando) in the third measure. There are slurs and a hairpin crescendo symbol.

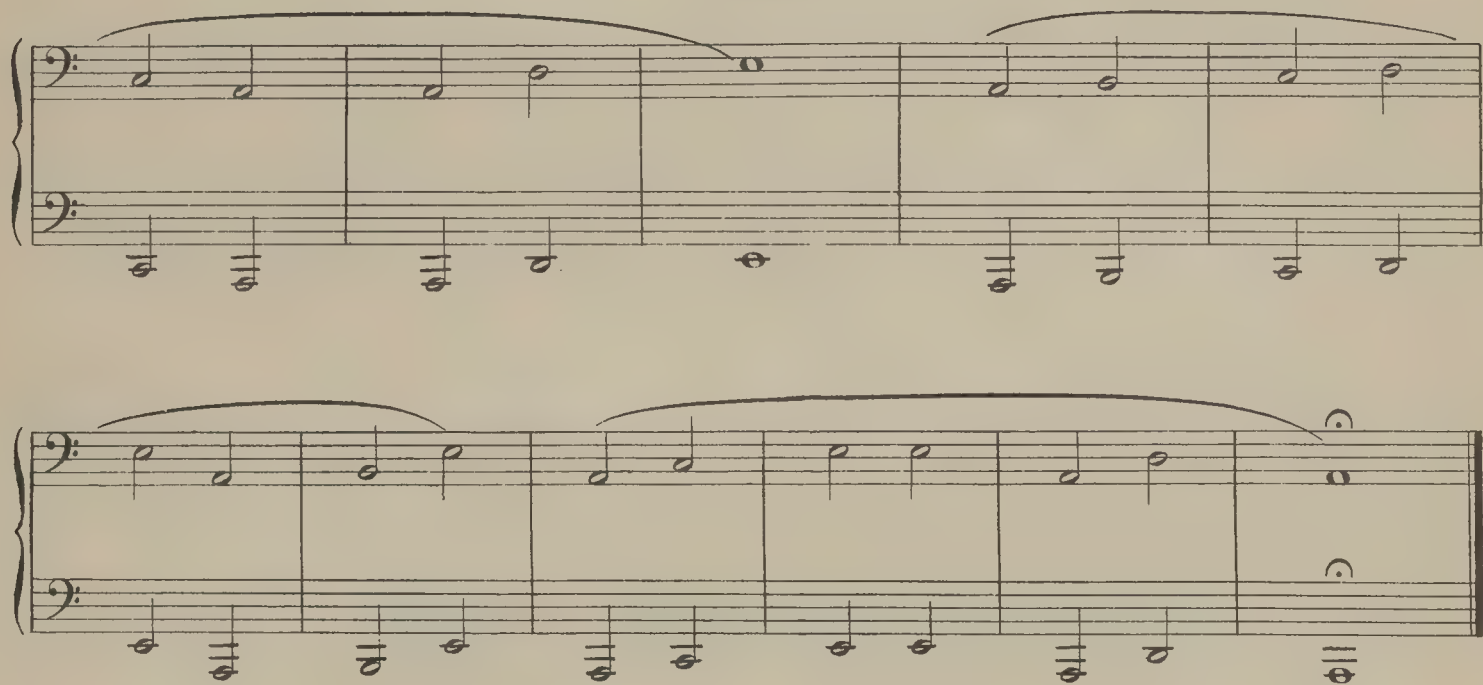
Third system of musical notation for No. 21. It concludes the piece. Dynamics include *sf* (sforzando) and *p* (piano). The system ends with a double bar line.

Moderato.

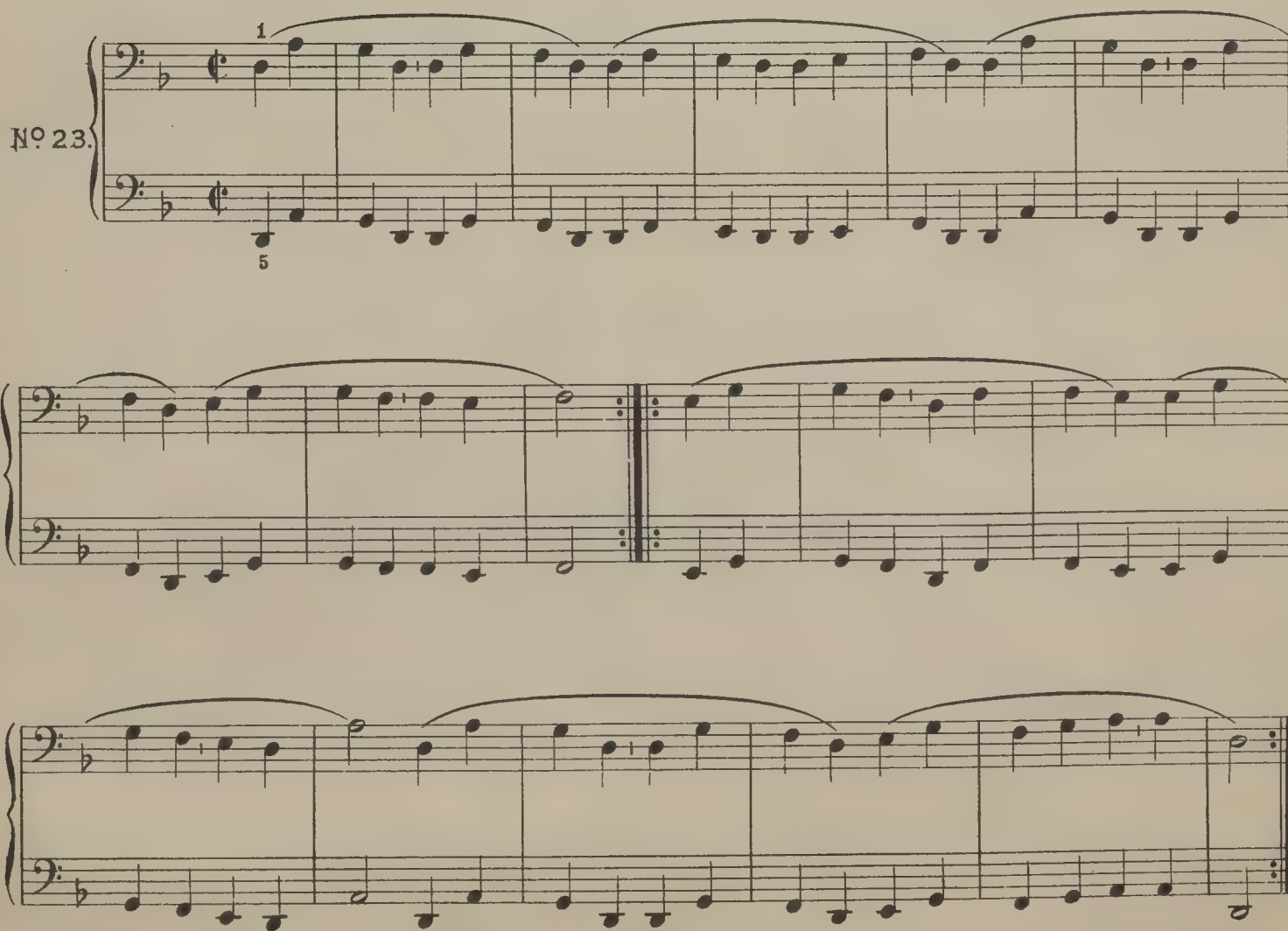
Nº 22.

First system of musical notation for No. 22. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The melody in the treble features many beamed sixteenth notes and triplets. The bass line has chords and some moving lines. Dynamics include *p* (piano) and *cresc.* (crescendo). There are slurs and a hairpin crescendo symbol.

Second system of musical notation for No. 22. It continues the melody and bass line. Dynamics include *p* (piano). The system ends with a double bar line.

Učen.
L'Élève.

Gavotte.



Nauczyciel.
Le Maître.

19

First system of musical notation for 'Nauczyciel. Le Maître.' It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *dim.* (diminuendo). A *p* (piano) marking is also present.

Second system of musical notation for 'Nauczyciel. Le Maître.' It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music continues with various note values and rests. A *dim.* (diminuendo) marking is present.

Gavotte.

First system of musical notation for 'Gavotte.' It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music features various note values, including eighth and sixteenth notes, and rests. A *mf* (mezzo-forte) marking is present. The number 'No 23.' is written to the left of the first staff.

Second system of musical notation for 'Gavotte.' It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *p molto* (piano molto).

Third system of musical notation for 'Gavotte.' It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). A trill (*tr*) is marked on the upper staff.

№ 24.

B. COLOMER.

Nauczyciel.
Le Maître.

Uczeń.

L'Élève.

N.

U.

№ 25.

Nauczyciel.
Le Maître.

Uczeń.

L'Élève.

N.

U.

N^o 26.Nauczyciel.
Le Maître.

Uczeń.

L'Élève.

N^o 27.Nauczyciel.
Le Maître.

Uczeń.

L'Élève.

Nauczyciel.
Le Maître.

Uczeń.
L'Élève.

Nº 29.

Nauczyciel.
Le Maître.

Uczeń.
L'Élève.

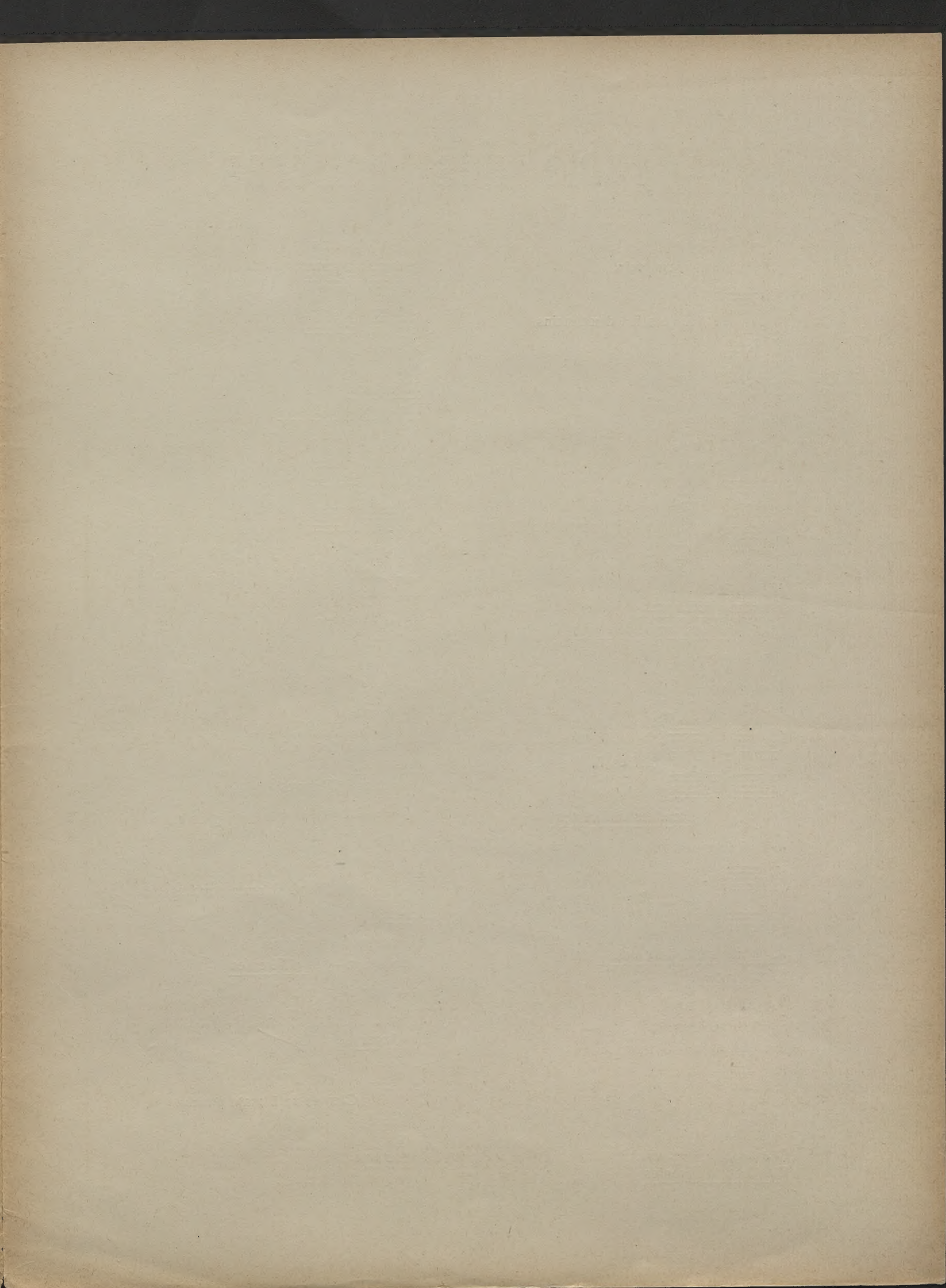
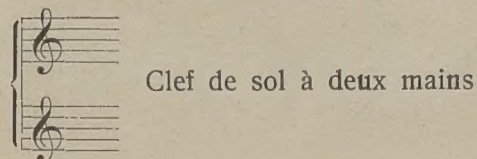


Table des matières

1-r Livre

I. Morceaux à une voix.

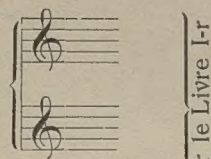


Clef de sol à deux mains

Valeurs
 $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, Mesures.
 c—g Etendue

2-e Livre

I.

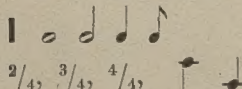


Voir le Livre 1-r

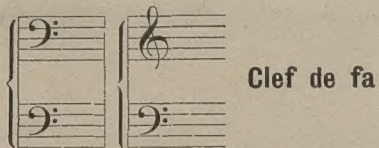
Valeurs
 $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$,
 Etendues différentes

Lignes supplémentaires

3-e Livre



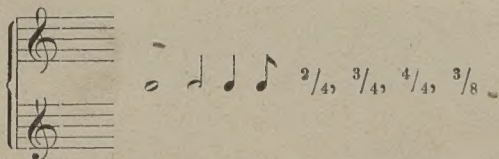
Valeurs
 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, Lignes



Clef de fa

Etendues différentes

4-e Livre



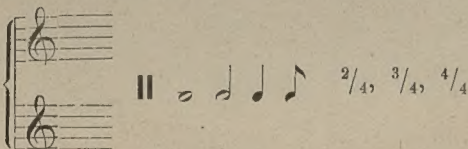
II. Morceaux à deux voix

Etendue c—g

5-e Livre

Suite du 4-e Livre

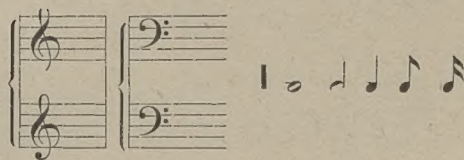
6-e Livre



(Morceaux à deux voix)

Etendues différentes

7-e Livre



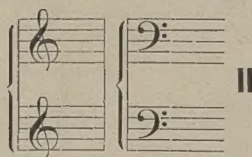
Valeurs
 $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{9}{16}$

Morceaux à une voix

Altérations

Etendues différentes

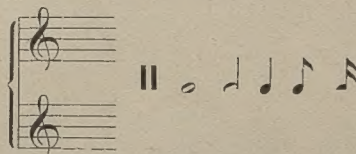
8-e Livre



Rythmes
 développés } $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$ etc.

(Etendues différentes)

9-e Livre



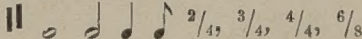
Valeurs
 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$

Morceaux à deux voix

Altérations

(Etendues différentes)

10-e Livre

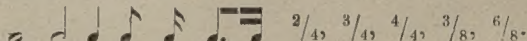


Clef de fa à main gauche

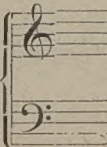
Morceaux à deux voix

Etendues c—g et différentes

10-e Livre A



III Accords



Clef de fa à main gauche

Altérations

Etendues différentes

